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CELTIC LITERATURE.

For twenty-five centuries the stage of our so-called civilized world was occupied by two great groups of actors: Greek and Syrian they were, protagonists and antagonists, with chorus and semi-chorus from surrounding tribes. They grew up side by side, they made their entrances separately, but soon they clashed and contended and wrought out the drama and spectacle of life. Occasionally they were swept

aside by invading hordes — by Northern barbarism or Moslem culture, — but they soon regained their place in the centre of the stage, and to this day they are the dominant powers in our thought. Meanwhile what went on behind the scenes?

It was not until toward the close of the eighteenth century that the existence of vast poems and mighty systems of thought in India were revealed to the European world. Even to-day these great reservoirs of reason and imagination are hardly accessible to the student; and they have not begun to flow over and fertilize the fields of modern thought. The intuitive profundity of many conceptions in Hindoo philosophy surpasses the reasoned deductions of Greek or German metaphysic. And the closing scenes of the Mahabharata, at least, have a spiritual and ethical significance not equalled by any European poem.

About the same time the Teutonic race "found itself" in the great myths of the Niebelungenlied and the Icelandic Sagas. And simultaneously the Celtic genius rose on the horizon, and spoke in a voice that thrilled Europe. MacPherson's Ossian, vague and confused as it is — full of interpolations which show the influence of Shakespeare and the classics, — has yet in it the fundamental characteristics of primitive and original literature.

It must be remembered, however, that one branch of the Celtic myth tree had blossomed and bourgeoned long before, — had in fact become almost the main stem of English literature. The Arthurian legend was twice a changeling, for, born in comparative simplicity or poverty in Wales, it was transported to France and decked with borrowed trappings of chivalry and Christianity. Then it was brought back by Malory, redacted by him, shorn of something of its over-blown glory, and made into the typical English epic story. Milton indulged the dream of using the legend as the subject of his life-work, and it is perhaps a pity he did not finally choose it rather than the more high flying and difficult theme he undertook. At his hands we might have had something of the mystery and magic, the wild paganism, the primitive interpretation of nature and humanity, that is in the original Welsh legends. As it is we had to wait for Tennyson to make more prim and proper and conventional the already prim and proper and conventional version of Malory. For all the redactors of the Arthurian story have dealt as hardly with the Welsh originals as MacPherson did

with his Irish ones. They transformed nature myths into chivalric romances and religious poems. While on one hand they deepened and humanized the legends, on another they wiped out all that was most characteristic of the Celtic nature.

The originals, however, remained, and it is hardly too much to say that their resuscitation and recognition have been the great literary find of the past fifty years. The Welsh cycle of legends and poetical relics came earliest into notice, and it is on these that the criticism of Renan and Arnold is mainly founded. Matthew Arnold's essay on Celtic Literature is almost the best critical treatise in the language, and it is certainly the most curious *tour de force* of criticism which exists anywhere. Apparently he knew only a few words of Welsh, had examined only a few relics of Welsh literature, and was in absolute ignorance of the great mass of Irish poetry. Yet by a divination of genius which seems almost uncanny, he defined and described the Celtic genius as no one else has ever succeeded in doing. Perhaps with the instinct of an artist for effect, he forced the note of difference, of uniqueness, in Celtic literature further than there is warrant for doing. It is difficult to believe that the main characteristics that he found in this literature have not existed in other literatures and in all ages. "Melancholy," "Titanism" surely there is something of these qualities in the Bible and the Greek Tragedians, in Dante, Job, and Jeremiah. Prometheus, Orestes and Ædipus, the people of the Inferno,—these figures certainly express the emotions of pessimism and revolt in a larger sense than Llywarch Hên or Taliesin. And from the Iberian rather than from the Celtic race rose the arch-rebel, Don Juan. In style, too, it is pretty hard to differentiate the Celtic natural magic, which Arnold discovered, from the charm of expression in Sappho and Catullus. And the romantic interpretation of nature in the Celtic poetry! Really there are fine things of this kind in the Bacchæ of Euripides and in the wilder and weirder scenes of Virgil. Human gifts seem to be a pretty constant quantity, and one hesitates to believe that an entirely new set of talents came in with the Celts.

However, as this may be, the qualities which Arnold found in the Celtic genius are qualities of style—of personality. If one who has hardly more claim to scholarship in these matters may presume to judge, these qualities pertain rather to Welsh than to Irish literature. The Irish legends are the much larger body of important work; they are destined, I think, to have a greater future than the Welsh, but they are epic and impersonal. They are in many respects badly written. They have neither the sense of style which the best Welsh fragments possess,

nor the form and proportion which the best Welsh stories display.

Very probably this lack of fineness of phrase and form was not so evident in the original Irish poems. Dr. Douglas Hyde has told us of the poet culture which went on in Ireland during that country's great period. There was a Druidic and Bardic organization, which must have included a large percentage of the population of the state, supported at the cost of the state. There were colleges where the bards were trained and disciplined in the conception and execution of poetry. There was an amazing list of model compositions which the students had to memorize, and there was a marvellously intricate system of versification which they had to master. If these accounts are facts, no race ever invented such a hot-house method for the production of literature. And from the hints and glimpses we have, it is probable that the Irish bards did develop an almost unequalled technique in writing. Only their technique seems to have been mainly concerned with the music of syllables, whereas the Welsh poets cared more for the pictures in words. The difference obtains yet, if we may consider the English poets as the descendants of the Welsh bards. But the original productions of the Irish poets are gone. What we have is their work reduced to writing by monkish scribes after centuries of merely oral existence. The music would be the first thing to go out of the poems under these conditions. Of some of the epic legends there are a number of recensions extant. And these read as if the scribes had still other versions to choose from, and were so anxious not to lose anything good that they, as it were, superimposed one upon another. In the descriptions we have adjectives seven deep heralding the arrival of the nouns, and the same idea is repeated over and over again in slightly different form. This excess of particularity and vividness has almost the same effect as MacPherson's vague monotony, and leaves the figures and stories confused.

If the Irish legends are inferior to the Welsh in mystic depth, in glimpse and gleam of revelation, they are also inferior to the Icelandic Sagas in world-wide significance, in the power of imagination which grasps the beginning and end of creation and seeks to explain everything between. The Irish gods and their doings are about what a child might imagine. There was no theology in the primitive Irishman's head. He was all for this world, and if he thought of the hereafter he conceived it merely as a place where there were improved opportunities for eating, drinking, fighting, and the making of love. He was absolutely healthy and cheerful. He had a romantic regard for woman. All pleasurable things appealed

to him — splendid attire, wine, song. Poetry has probably never been so much honored as by him. With a high sense of personal honor, he submitted to one singular superstition — a sort of taboo — called *geasa*. He thought that no honest man could object to having his head cut off in single combat if the play was fair. What, then, is the great value of the Irish epics? It consists, I think, in the clear and undistorted splendor with which absolutely natural humanity is bodied forth. Does not the description I have given recall the Homeric world and the Homeric view of life?

Homer is indeed the name that leaps to our lips as we move about among the large humanities of the Irish epics. This is not because their heroes are half gods and perform deeds which put even the Greek Herakles or Achilles to the blush. These wonders detract rather than add to the vitality of the figures. But this vitality is so rich, so abounding, that in spite of extravagance or mediocrity of style, in spite of bad narrative form, a whole world of beings, splendid, magnificent, and real, rises to us from in the Irish legends. Essentially, taking the whole round of his career, Cuchulain is a finer figure than Achilles. The whole train of his mates and rivals, Fergus, Ferdiad, Conor, Mèbe, are tremendous triumphs of projection. The love stories of Naoise and Déirdre, of Diarmait and Grainne, rank with the most perfect in the world. For if the men of the Irish legends recall the men of Homer, the women have much of the quality of Shakespeare's heroines. The gayety, the charm, the constancy, the pathos of Rosalind and Imogen are at least implicit in them. And the world in which these figures are set, a world of joyous intercourse in splendid palaces, of out-door life in field and forest, a world of banquet and sport and war, might be set against the world of either the Greek or English poet.

What are we to do with this treasure trove of Celtic literature? Shall we take Walt Whitman's invitation and "cross out the immensely overpaid account of Troy, Ulysses wanderings," and turn to this new material for themes and inspiration? Or must we accept the fragmentary and amorphous Welsh and Irish poems as final and sacred works of art? Renan said sadly, "We Celts will never build our Parthenon — marble is not for us," but he claimed for his race the thrilling, penetrating cry which shakes and inspires the world. I speak under the protection of Renan's name when I say that Celtic literature has produced no great work. Its most powerful and effective production, the Arthurian legend, owes only its germ and origin to Celtic genius; it was built up by many hands in many lands. Ireland is the home of the Fairy folk, the

Aes Sídhe, yet no Celtic work can compare with Shakespeare's fairy comedy. Wild Wales, both the real land and its mirrored image in song, overflows with glamour, but what Welsh poem equals Coleridge's "Christabel" in undefinable depths of magic meaning? Unconquered courage, stormy despair are in the Scotch Ossian, yet these qualities are carried to far greater heights in Milton and Byron. The Celtic charm of expression is keen and vivid, but Wordsworth and Keats outmatch it beyond compare. If we accept Arnold's view that many of the finest qualities of English poetry entered it from Celtic sources we must decide that the Celtic genius is a fecundating pollen, powerful when blown abroad but almost inert when it remains at home.

In fact the Celtic mind would seem to be either too fine and frail, or too extravagant and florid, to create perfect works of art. It either has not the strength to build them at all or it overloads them until they break down. The relics of Celtic poetry rise before us somewhat like the circle at Stonehenge. This is not a quarry, for the sign of a mighty conception, the marks of human labor are there; it is not a ruin, for it is built of materials too indestructible for decay. Or perhaps a better image of Celtic antiquity would be Milton's description of the animal creation, when all the beasts were struggling from the ground — "the lion pawing to get free its hinder parts." Half vital, half encumbered and embarrassed by the matter of which they are made, the Celtic legends start out into the world of art. Neither the Heroic Cycle of Ulster, nor the legends of Finn, nor "The Four Branches of the Mabinogi," can, in their old shape, hope to become world poems. The Celtic genius which wrought them had nearly all the poetic gifts, except the gift to look before and after, to group each part in reference to the whole.

Therefore this magnificent poetic material lies open to the piracy of the poets of the world. It lacks the defense which the greatest poetry possesses of being done better than any new hand can possibly achieve. Contemporary critics will probably say that the modern poet had best busy himself with the modern world. Contemporary critics probably told Homer and Virgil and Milton this same thing. If contemporary critics had had their way the world would never have seen any noble or serious poetry. For in the main such poetry requires great themes and figures, and dim backgrounds to project them against. Such subjects are difficult to find, almost impossible to invent; but the Celtic genius has given us by the basketful themes unsurpassed in literature, as yet only slightly wrought by art.

CHARLES LEONARD MOORE.

The New Books.

A GIRL'S IMPRESSIONS OF VICTORIAN CELEBRITIES.*

To such of us as were young in the sixties and seventies, Miss Laura Hain Friswell's recollections of those decades will bring a renewal of youth. (Be it here parenthetically observed that we use the author's pen-name, which is also her maiden name, her husband's name—unless it be also Friswell—being unknown to us.) The genial friends, the wise and witty sayings, the rare good times, the thrilling experiences, of those early years will never see their match; and if a *laudatrix temporis acti*, her memory kindled into a rosy glow with the enchantment of those distant and fast-fading scenes, writes with some excess of fond enthusiasm for their vanished glories, she certainly merits, not the censure, but rather the thanks of her sympathizing contemporaries. The famous men and women of the past can never be made too real and living to us, and it is for the vivid presentation of their personalities and peculiarities that we have much reason to thank Miss Friswell, especially as she offers, for the most part, what is best and most attractive in their characters. The bright daughter of a gifted father, she enjoyed unusual opportunities for meeting and mingling with the illustrious of her own time and country, as well as with some foreign notables, and she appears to have made good use of these opportunities.

The writer's name will recall that of her father, James Hain Friswell, the once popular but now little read author of the very successful essays on "The Gentle Life," and of numerous miscellaneous works besides. Her own "Gingerbread Maiden and other Stories," published in her teens, and her memoir of her father—to name no other of her writings—show her to be sealed of the tribe of authors. The references she has introduced to her own personal appearance, and to her extraordinary resemblance to Marie Antoinette, incline one to surmise that, besides inheriting her father's literary tastes, she was also, in her physical endowment, *matre pulchra filia pulchrior*. "I have tried," she pleads apologetically in her closing paragraph, "to keep from intruding too much upon my readers, but I fear I have not altogether succeeded; therefore I would remind them, and my critics, that all reminiscences are bound to be leaves from the lives

of the writers, and, however one may wish to avoid egotism, it is not possible in a book of this kind."

Admirable, though often amusing, is the writer's championship, early and late and at all times, of the cause of literary folk. Born and bred in a literary atmosphere, that atmosphere was to her, even as a child, the breath of life, and she could brook no disparagement of authors. Of the poet Gerald Massey, whose two little girls were her schoolmates, and of his invalid wife, she writes:

"Mrs. Massey was very delicate, and it was said the poet did all his own housekeeping, and even bought his children's clothes. This seemed to the schoolgirls not a man's business, and the elder girls did not scruple to laugh and jeer, which hurt his daughters' feelings, making the elder indignant, and the younger cry: and I, who hated such behaviour, and would not have literary people laughed at on any account, stoutly maintained that to do the housekeeping and to buy clothes was peculiar to poets, and therefore quite right. As I was looked upon as an authority on literary manners, if not matters, the chaff ceased."

Our author's detailed reports of long conversations equal some of Madame Adam's amazing achievements in this department of autobiography. After some pages of dialogue about an expected call from Mr. Swinburne, the narrative proceeds as follows:

"A little man walked straight into the room; his head, which was crowned by a quantity of auburn hair, was held high, his eyes stared straight in front of him, and he was evidently quite unconscious that he was not alone in the room. My mother walked forward and held out her hand. He started, and dropped his hat; my governess went forward and picked it up; he almost snatched it from her. . . . Mr. Swinburne sat down on the edge of a chair. He bent slightly forward, his arms resting on his knees, his hat balanced between his fingers, and he kept swinging it backwards and forwards, just as I had seen Mr. Toole do in a farce; he dropped it and picked it up several times. I think he was about twenty-nine or thirty years old at this time—not more than five feet six in height, and he had that peculiar pallor which goes with auburn hair; and this paleness was heightened by study, enthusiasm, and the fierce, rebellious spirit which seemed to animate that fragile body, and which glows and burns in his writings. My mother and Miss W—— did all they could to put him at ease, and I sat and repented that I had ever wished to see him, for I pitied him intensely, he seemed so very nervous. . . . My father now appeared, and by his conversational powers and tact soon set Mr. Swinburne quite at his ease. He ceased to fidget, and talked of Coleridge and other poets in a most interesting manner—to hear him and my father was an intellectual treat."

Interesting memories are given of Toole and Irving and other actors. The author has much of Charles Lamb's fondness for the old plays and the old heroes of the footlights. With Irving the Friswells were on terms of intimacy, even to

* IN THE SIXTIES AND SEVENTIES. Impressions of Literary People and Others. By Laura Hain Friswell. Boston: Herbert B. Turner & Co.

the point of making criticisms and advising changes in some of his plays. Two passages relating to this lamented genius may well find space for insertion here.

"My mother, and indeed all of us, often used to point out little details that had been overlooked. I remember one in *The Bells*, which my mother told Mr. Irving on the first night, when he returned to our house to supper. People who have seen the play may remember that the first scene is a small inn, in the depths of the country, and that there is supposed to have been a deep fall of snow—in fact, it is still snowing. The innkeeper, 'Matthias' (Irving), walked in, on that first night, in ordinary black boots, with no snow upon them. My mother spoke of it, and afterwards 'Matthias' wore high black boots, and stood on the mat while the snow was brushed off them. Remarks were made in the papers as to Mr. Irving's attention to the minutest details, and this was cited as an instance."

"We had been waiting for 'Bob Gasset,' and now he came, but looked so different I could scarcely believe he was the same man. Mr. Irving was then under thirty, had a pale, serious, intellectual face, and long, rather wavy, black hair, and was as different from his make-up as Bob Gasset as can well be imagined. We all got into a cab and drove home, Irving coming in to supper. My father talked about the play, and said how much he liked it; but the actor talked very little; he gave me the idea of being melancholy, I thought he was tired. I did not know then that silence and seeming lassitude were habitual to him; but so it was, for, though I saw him often for four or five years, I do not think I ever saw him cheerful, let alone hilarious. His face, voice, figure, proclaimed the tragedian—and yet how well he can play comedy every one knows who has seen him as 'Jingle.' That night he quite annoyed me, for when we came into the dining-room he suddenly put up his eye-glasses, and, after a careful scrutiny of my face, said, more to himself than to my father and mother: 'Very pretty—extraordinary likeness to Marie Antoinette.' I became crimson; but Irving was not in the least perturbed. I might have been a picture, from the cool way in which he looked at me, and I have never been able to determine whether he knew he spoke aloud."

A rather melancholy picture of Du Maurier, sitting sadly in the twilight of increasing blindness, is presented in the following, which evidently refers to a period later than the seventies.

"I went and found the artist sitting alone and seemingly rather dull. He told me he was almost blind; and he spoke of my father's early death, of his hard work, his philanthropy and his Christianity. He talked of his own work, and seemed afraid he should not be able to keep on drawing much longer for *Punch*. 'You think I can see you,' he said; 'but though I know you are quite near me, you are in a grey mist, and I cannot distinguish your features.' . . . He talked of the old days in Great Russell Street, and said 'that then was his happiest time, and those were the palmy days of *Punch*.' . . . He had not at this time written *Trilby*. I never saw him after that book came out."

A glimpse of Dickens, whose "Old Curiosity Shop" the author says she almost knew by heart, will here be welcome.

"My father was very fond of taking me out and about

with him, so that at a very early age I became acquainted with authors, publishers, and printers. On one occasion we were walking down Wellington Street, Strand, and just passing the office of *Household Words*, when a handsome cab stopped, and out stepped a gaily dressed gentleman; his bright green waistcoat, vivid scarlet tie, and pale lavender trousers would have been noticed by any one, but the size of the nosegay in his buttonhole riveted my attention, for it was a regular flower garden. My father stopped and introduced me, and I, who had only seen engravings of the Maclise portrait, and a very handsome head in my mother's photograph album, was astonished to find myself shaking hands with the great novelist, Charles Dickens. His manner was so exceedingly pleasant and kind to a young nobody like me that I was very much taken with him; and I was moreover very anxious to like the man who had created Dick Swiveller and the Marchioness, and Little Nell and her grandfather."

No preface is required to the following realistic description of Tennyson. The scene is laid in the Charing Cross Station.

"A train drew up, and out of it stepped a gentleman. My father said something which I did not catch, and going up to him stopped and shook hands. The gentleman would have been tall, but his shoulders seemed somewhat bent; his hair was long, so was his beard; he wore an ugly Inverness cape and a large slouch hat; he looked like a bandit in a melodrama, and I thought him some poor actor who had come out in some of the stage properties. As he talked to my father I was conscious of his looking very often at me; at last he said: 'So this is your daughter—you must be proud of such a daughter.' My father smiled, and replied: 'I could wish her to be stronger.' 'Is she delicate?' exclaimed Tennyson. 'Why, when I saw you coming she reminded me of the Goddess of the Morn—she quite brightens up this dull and dreary place,' and he looked with disgust round the station, which I had always liked. 'She looks the incarnation of youth and health,' he added."

The writer indulges in a curious lamentation over what would seem to be the exceptionally fortunate circumstances of her upbringing. She says, "I think now it was rather hard on us youngsters to always have so many clever and brilliant people round us; we always seemed to be kept at attention." Readers of her book will not echo her regret. As a record of "Impressions of Literary People and Others," it is vivid, rapid, thoroughly entertaining and seldom frivolous, and, despite occasional carelessness—such carelessness as one expects in a lady who is dashing off her reminiscences about as they occur to her,—generally well written. But as the writer takes occasion to regret the modern decline in literary style and grammatical correctness among our host of "amateur" authors, she may pardon a reviewer for calling attention to a few slips in her own pages. The split infinitive in the last quotation we pass over as likely to offend none but that terror of us all, the purist. But "I put up with it like a good sister should

contains a vulgarism truly surprising in this particular sister. Of Disraeli and his wife we read that "they mutually loved each other"; and in another place, "Then we settled down to talk of the people we had mutually known." On another page the writer speaks of playing "a Lieder of Mendelssohn's." The London Plague she makes break out in 1664, a year too soon. Last, and not least, "yodle" she spells "joddle," and for "waltz" she writes "valse." All these are small matters, introduced here largely in the hope of pleasing the author by proving to her how thoroughly her excellent chapters have been connoiced even by the reviewer, who, as we all know, is perfectly qualified to judge of any book by its weight, odor, and superficial aspect.

PERCY F. BICKNELL.

THE MEANING AND INFLUENCE OF AMERICAN DIPLOMACY.*

Many readers of "Harper's Magazine" during the past year or two have followed with rather unusual interest a series of articles contributed by Professor John Bassett Moore, of Columbia University, on the significant aspects of American diplomatic history and practice. They, in common with a larger public, will be glad to know that these studies, after the approved fashion in such cases, have been brought together in book form, and that by a considerable amount of revision and amplification they have been made even more suggestive and illuminating than as first published. The primary object of the work, in the words of the author, is "to give, not a chronological narrative of international transactions, but rather an exposition of the principles by which they were guided, in order that the distinctive purposes of American diplomacy may be understood and its meaning and influence appreciated." A thoroughgoing and comprehensive history of American diplomacy would be a most welcome acquisition, especially if it came from the hand of such a master in the field as is Professor Moore; but apparently for such a piece of work we have yet a good while to wait. In lieu of it the next best thing, and perhaps for the reading public a really more useful thing, is such a volume as that now under review. In this we have at least a very readable presentation of the principles and spirit underlying the dealings with

foreign powers, even though with only enough historical detail to afford a fair background for interpretation.

The point of view from which Professor Moore has approached his subject is set forth explicitly in his prefatory note when he affirms that "nothing could be more erroneous than the supposition that the United States has, as the result of certain changes in its habits, suddenly become, within the past few years, a 'world-power.'" The United States is declared to have been "always in the fullest and highest sense a world-power." There is nothing essentially novel, of course, in the assertion, and yet in these times it calls for all the emphasis that Professor Moore has placed upon it. Six or seven years ago, amidst the excitement incident to war, conquest, and expansion, it became the custom to picture the United States as breaking forth with startling suddenness from her traditional isolation and making a highly dramatic, not to say sensational, debut as a world power. Afterwards, however, when we became able once more to reflect sanely upon our international position, we discovered that never since we have constituted an independent nation have we been anything else than a world-power, and that our present status (whether for better or for worse) differs from that of ten or of fifty years ago merely in degree rather than in kind. In an essay published as long ago as 1899 Professor Albert Bushnell Hart drove home the fact that historically the United States has never been an isolated power, and now Professor Moore builds his whole argument on the thesis; in truth if one cares to trace the earlier development of the idea he will find it stated perfectly by Trescott in his treatise on the diplomacy of the American Revolution, written more than half a century ago.

In his opening chapter Professor Moore gives us a succinct account of the beginnings of our diplomatic history. After laying down the proposition that the advent of the United States into the family of nations was the most important event of the past two hundred years, he describes graphically the difficulties and embarrassments which the young power was called upon to face before it had won its way to an honorable international standing. The sketch contains nothing that is new, but as a convenient summary it is distinctly worth while. The method of the succeeding nine chapters is topical rather than chronological. The first subject taken up is "The System of Neutrality." The years of the Confederation have been designated as the critical

* AMERICAN DIPLOMACY, its Spirit and Achievements. By John Bassett Moore, LL.D. Illustrated. New York: Harper & Brothers.

period of our early national history, but the expression might be applied with almost equal propriety to the years between 1791 and 1796 during which American independence was tottering under the impact of European turmoil. As Professor Moore points out, the perils which the nation encountered at this time were greater than the old Confederation could have withstood, and were a very severe test of the efficacy of the new Constitution. The temptations to wander from the straight and narrow path of neutrality were all but overpowering. Almost alone among the statesmen of the time Washington kept a level head, and it was his decisive action more than anything else that warded off the danger. Professor Moore's account of the Genêt mission, while very brief, is illuminating. Of Genêt himself it is remarked that he "has been the subject of much unmerited obloquy; in circumstances exceptionally trying his conduct was ill-advised, but not malevolent."

After an interesting chapter on the contributions of the United States toward establishing the freedom of the seas,—especially with respect to the Mediterranean pirates, the impressment of seamen, the right of search, the African slave-trade, and the free navigation of sounds, straits, and other water channels,—we find a useful sketch of the fisheries questions which represents a chapter added since the serial publication of the studies. And of course there is a chapter on the much-discussed, if not over-worked, Monroe Doctrine. For the most part this chapter is of necessity a rehearsal of facts already well known, but it contains also some general observations and conclusions which, coming from such a man as Professor Moore, are worthy of the most thoughtful attention on the part of our people. Says the writer:

"A tendency is often exhibited to attach decisive importance to particular phrases in President Monroe's message of 1823, or to the special circumstances in which it originated, as if they furnished a definitive test of what should be done and what should be omitted under all contingencies. The verbal literalist would, on the one hand, make the United States an involuntary party to all controversies between European and American governments, in order that the latter may not be 'oppressed'; while the historical literalist would, on the other hand, treat Monroe's declaration as obsolete, since the conditions to which they specially referred no longer exist. But when we consider the mutations in the world's affairs, these modes of reasoning must be confessed to be highly unsatisfactory. The 'Monroe Doctrine' has in reality become a convenient title by which is denoted a principle that doubtless would have been wrought out if the message of 1823 had never been written—the principle of the limitation of European power

and influence in the Western hemisphere. . . . The Monroe Doctrine . . . is now generally recognized as a principle of American policy. To its explicit acceptance by Great Britain and Germany there may be added the declaration which was spread by unanimous consent upon the minutes of The Hague Conference, and which was permitted to be annexed to the signature of the American delegates to the convention for the peaceful adjustment of international disputes, that nothing therein contained should be so construed as to require the United States 'to depart from its traditional policy of not entering upon, interfering with, or entangling itself in, the political questions or internal administration of any foreign state,' or to relinquish 'its traditional attitude toward purely American questions.'"

The three topics of expatriation, international arbitration, and territorial expansion are taken up in order and traced rapidly through the whole course of our national history. And finally there is the closing chapter on "Influence and Conditions," in many ways the most valuable in the book. Here Professor Moore attempts an estimate (which he would be the first to recognize as only partial) of American diplomacy in respect to its influence upon civilization at large and particularly upon the methods and conditions of intercourse among states. He finds that this influence has been at least three-fold. In the first place, the diplomacy of the United States has fostered political, commercial, and maritime liberty; in the second place, it has emphasized the principle of legality in the conduct of international affairs; and lastly, it has promulgated ideals of honesty, good-faith, simplicity, and directness which foreign offices and diplomats have always been much too prone to ignore. To the general assertion with which the volume closes, to the effect that American diplomacy has been identified with the cause of freedom and justice, many individual exceptions might easily be taken; yet that it is true in all essential respects no one at all acquainted with the subject would undertake to deny.

Professor Moore's task in this book has been to search out the things which the United States has stood for in the realm of international politics and to make an exposition of them in the light of briefly enumerated facts. This undertaking he has accomplished with signal success. One may question his assignments of space or of historical importance to one topic or another, or his judgments of men and events, though to the reviewer these seem on the whole to be admirable; but there are practically no misstatements of fact, and of affirmations of opinions which do not grow out of the most careful thought there are none at all.

FREDERIC AUSTIN OGG.

JAPANESE ARCHITECTURE AND ALLIED ARTS.*

The reader who takes up Mr. Ralph Adams Cram's "Impressions of Japanese Architecture and the Allied Arts" is likely to lay it down again with a sigh of regret that there is not more of it, albeit thick paper, wide margins, and the sixty full-page illustrations swell its proportions to a good-sized volume. Four of the ten chapters were written for architectural periodicals; one is a paper that was read before the Boston Society of Arts and Crafts. Necessarily, they deal chiefly with generalities, and there is some repetition, or rather reiteration, of the same ideas. This reiteration does not, however, detract from the charm of the book, and the ideas thus reinforced are sound and are cogently expressed. It is evident that Mr. Cram has studied his subject with painstaking care, keeping the larger relations ever in mind; and the essays that make up this volume are thoughtful and discriminating. He tells us that we must consider the art of Old Japan, and particularly the religious architecture, as the visible expression of the ancient civilization of China and Japan, which from the seventh to the twelfth centuries was the highest civilization then existing in the world. But, as he says, —

"From the standpoint of the casual traveller, even of the architect, Japanese architecture is at first absolutely baffling; it is like Japanese music, so utterly foreign, so radically different in its genesis, so aloof in its moods and motives from the standards of the West, that for a long time it is a wonder merely, a curiosity, a toy perhaps, or a sport of nature, not a serious product of the human mind, a priceless contribution to the history of the world. Partly by inheritance, partly by education, we have been qualified for thinking in one way, and in one way only. From Athens through Rome, Byzantium, the Auvergne, Normandy, the Ile de France, to Yorkshire and Somerset, there is running an easily traceable thread of unbroken continuity of architectural tradition; but from Athens through Ionia, Persia, Hindustan, China, and Korea, to Japan, while the line is equally continuous, it is through lands aloof and barred, and by ways that are blind and bewildering. We can think forward in the terms of the West, we can hardly think backward in the terms of the mysterious East. Yet when the revolution is accomplished and the rebellious mind is bent to the unfamiliar course, this strange architecture comes to show itself in its true light. It is more nearly Greek than any other, for it is the perfecting of a single, simple, and primitive mass by almost infinite refinements of line and proportion."

This is a significant utterance, not only from the novelty of the view put forth, — no other author having ventured an appreciation of Jap-

anese architecture at its true worth, — but because it is the view that must prevail when that architecture is more widely studied. Still, as the Philistine in matters of art is not easily turned from his traditional notions, Mr. Cram's contention would be more convincing were more of the details filled in. These, let it be hoped, will some day be forthcoming. Meanwhile, there is reason to be grateful for a competent and illuminating summary of the historical development of the art, and some account of the more important buildings that have been preserved from ancient times.

All of the book is not given over to architecture. The chapter on "The Genius of Japanese Art" is a clear and forcible presentation of fundamental truths; the "Note on Japanese Sculpture" affords an excellent introduction to a much neglected subject; and very charming is the chapter on "Temple Gardens." In speaking of "The Minor Arts" there are lapses here and there into such extravagant phrase as "that from the very first whatever had been made by any workman had been beautiful." Would it were so! Strict regard for truth, however, compels the admission that not all Japanese workmen are artists. With little that Mr. Cram says is there occasion to quarrel. His spelling of "kakimono" (whatever that may mean) instead of "kakemono" will not pass muster. The color print by Yeizan, not "of Yeizan" as he puts it, is well characterized as "not a masterpiece." But when he asserts that "it says as much, perhaps all we can ever understand, of the pictorial art of Japan," the statement may be challenged squarely. The qualities he proceeds to comment upon are for the most part wanting in the print he takes as a text, and of which a half-tone reproduction is given. The other illustrations are from photographs, selected with excellent judgment, but they might have been better reproduced and printed.

FREDERICK W. GOOKIN.

THE GREATEST OF FRENCH DRAMATISTS.*

So little has been written in English about Molière that admirers of *le grand comique*, as Frenchmen call their genius of comedy, will hail Mr. Henry M. Trollope's biography as a commendable attempt to add a necessary work to a meagre literature. To quote Mr. Andrew Lang's article in the *Encyclopædia Britannica* on this great Frenchman, "The English biog-

*IMPRESSIONS OF JAPANESE ARCHITECTURE AND THE ALLIED ARTS. By Ralph Adams Cram. Illustrated. New York: The Baker & Taylor Co.

*THE LIFE OF MOLIERE. By Henry M. Trollope. With portraits. New York: E. P. Dutton & Co.

raphies of Molière are few and as a rule absolutely untrustworthy." Considering that in the literature of the modern drama Molière stands, after Shakespeare, in the foremost place, and that in the literature of France his is the greatest name, this dearth of English works about him becomes indeed remarkable.

No point need be raised as to the timeliness of Mr. Trollope's book. The questions for consideration are its accuracy, construction, and charm. In the case of the first of these qualities only praise may be given. The author has examined all French authorities, both original and commentative, so thoroughly that the most captious critic would find it difficult to gainsay his knowledge of the topic upon which he writes.

The earlier period of Molière's life is veiled, to a great extent, in mystery; yet it is a matter of small moment whether he left Paris with a band of strolling players in the autumn of 1645 or the spring of 1646; or just when he joined forces with a provincial actor named Dufresne. The points of human interest are that Molière, the son of a well-to-do upholsterer to the king, preferred the stage to a shop-ridden life, and that after failure in Paris as an actor and imprisonment for debt he had the courage, upon his release from gaol, to flee to the provinces and follow the calling of a strolling player for thirteen years rather than return to his father's shop. Nor does it matter whether "*L'Etourdi*" was first produced at Lyons in 1653 or 1655. The fact which interests posterity is that an itinerant actor, who had previously written only rough *canevas*—or frameworks of plays—suddenly turned his pen to verse and wrote a five-act comedy that electrified a Lyons audience and acclaimed the birth of a new king.

The one contested point in Molière's life of prime importance to biographers is the parentage of his wife, Armande Béjart. Though presented, in her marriage certificate and various other documents of the period, as the legitimate daughter of Joseph Béjart and Marie Hervé, still the calumnies heaped upon Molière by jealous rivals have made the majority of his biographers persist in believing his wife to be the illegitimate daughter of Madeleine Béjart, an actress whom he loved in his youth. Volumes have been written upon this subject, and the end is not yet. To Mr. Trollope's credit, be it said, he takes a judicial view of the case, adjudging Armande Béjart, in accordance with unrefuted documentary evidence, to be legitimate. Possibly their national jurisprudence has led so

many Frenchmen to believe the charges brought against her legitimacy; according to French law she is guilty because not proved innocent, whereas an Anglo-Saxon judge would dismiss the charge against her because of insufficient testimony.

Throughout his book Mr. Trollope shows painstaking and accurate scholarship. M. Paul Lacroix's "*Bibliographie Moliéresque*" contains perhaps a hundred and fifty titles of books and articles relating to Molière's life or the history of his troupe; yet La Grange, Vinot, Grimarest, Bruzen de la Martinière, Tallemant des Réaux, De Vizé, Loret, Boulanger de Chalussay, Brossette, and the anonymous author of a pamphlet entitled "*La Fameuse Comédienne*" are the authors from whom all modern biographers have drawn their material. When a few historical sidelights, such as Chappuzeau and the Brothers Parfaict, are added, together with the documentary discoveries of Beffara, Jal, and Soulié, a fairly complete repository of knowledge upon the subject has been catalogued. The work of these and many lesser authorities Mr. Trollope has thoroughly digested.

Although there have been many modern biographers of Molière since Taschereau, the first of them, Mr. Trollope is justified in selecting MM. Despois and Mesnard as his literary guides. Having their superb definitive edition of Molière's works at hand, and the numbers of the *Moliériste* magazine, so ably edited by the distinguished archivist of the Théâtre Français, M. Georges Monval, he need look no further for accuracy of information. It is not hyper-praise to say that he alone, of all English-speaking writers upon Molière, has thoroughly mastered his subject; yet one is compelled to qualify this approval by adding that he has presented his knowledge in a manner far from commendable as regards construction and charm.

In considering the matter of construction, it should be borne in mind that Mr. Trollope's book is intended for English readers; therefore, an intimate knowledge of French should not be required, else it may be asked why the book exists at all? A reader able to comprehend the many French extracts, in both verse and prose, which adorn its pages must be sufficiently versed in the language of Molière to consult French biographies, far more charmingly and quite as accurately written as Mr. Trollope's bulky work. It is admittedly difficult to translate French verse into English, yet even an abortive attempt would have given the general reader a clearer idea of Molière's diction than Mr. Trollope has done by

confronting him with Alexandrine strophes in a foreign language, the meaning of which it is necessary to understand in order to grasp the author's comments.

In the arrangement of his material Mr. Trollope shows a decided lack of orderliness. Being thoroughly imbued with his subject-matter, he continually presupposes a like knowledge on the reader's part. Particularly is this true of Chapter VIII., devoted to Molière's ideas of comedy and a comparison between Shakespeare and Molière. Heretofore, the reader has been made acquainted with but four of the poet's plays; yet Mr. Trollope proceeds to discuss technically the poet's methods of work throughout the entire range of his thirty-four comedies. This chapter, with the single exception of the introductory view of French comedy before Molière, by far the most thoughtful in the book, should have been placed in conclusion. Its *résumé* of Molière's work is not intelligible to one unfamiliar with his plays; its discussion of Shakespeare and Molière is out of place at the moment, if not altogether so, on the principle that comparisons are likely to prove odious. Certainly there are many critics willing to cede Shakespeare the foremost place in the drama who will stoutly contest Mr. Trollope's assertion that he is the Frenchman's superior in comedy.

In viewing the construction of Mr. Trollope's book one is reminded of a dingy attic heaped with a pile of dusty books upon an admirable subject. A scholar with the time and inclination to ferret out knowledge will find it there, but the general reader will prefer a corner in a cosy library beside a shelf of well-selected volumes. In other words, a book less voluminous, but more entertaining, than Mr. Trollope's would find a much wider field.

In charm, as well as in construction, this biography leaves much to be desired. Molière's early struggles, his wanderings as a strolling player, his triumph at court and strange intimacy with Louis XIV., the assaults of his enemies, the heartlessness of his wife, his friendship with such men as Boileau and La Fontaine, his tragic death and burial, make his life-story one of strong human interest, demanding skill as a word painter in the telling. This is a quality in which Mr. Trollope is singularly deficient. His style is so cumbersome, his language so verbose, that he wearies when he should charm. Take, for instance, this extract in which he endeavors to describe the character of the people Madame de Rambouillet invited to the assemblies in her famous Blue Room:

"Ladies must be known to the hostess, or known well by her intimate friends, and they must be of good birth, before the invitation would be given. If a gentleman had pleasant manners and could talk well, and especially if he was in any way distinguished, he might gain admittance inside her doors."

Aside from its archaism, this description, like many others in Mr. Trollope's book, is tautological. All he has told us in these fifty-three words might have been expressed far more clearly in sixteen by saying: "The hostess invited only well-born women; men were admitted within her doors by cleverness or charm."

In speaking of comedy the author argues that "a sort of magnetic influence is at work, carrying with it delight or boredom, and the infection is caught." The same is true of other forms of literature; for the magnetic influence in both instances is artistic ability. Mr. Trollope's erudition is praiseworthy to a degree; yet his manner of imparting it is ponderous.

H. C. CHATFIELD-TAYLOR.

MILITARY CRITICISM OF THE LATE WAR.*

The tendencies of advancing civilization are all against the settlement of international questions by force of arms. The energies of humanity are now for peace rather than for war. Nevertheless, a conflict at arms will always have fascination for the intellect of man, because the play of forces is so great, the theatre so vast, the human interest so compelling, and the influences so far-reaching, that, despite those aspects from which humanity would avert its gaze, the trained mind will love to dwell upon the elements in the problem and long to foretell the outcome. Every man is more or less of a prophet, and those outside the game are even more eager to foretell the outcome than the players themselves.

When diplomacy dropped its pen, in February, 1904, and war unsheathed the sword, it was positively comical to listen to the vaticinations of so-called experts at Washington, Berlin, and Paris. Mighty generals and admirals, versed in the dogmatics of Occidental ballistics and hardened in the orthodoxy of their schools, forthwith proceeded to tell exactly what would happen. The old story of believing in things because they were big, was repeated. It was the usual routine of ready-made philosophy without a knowledge of new facts, and of prediction without any basis of history. Yet, all the way through, it was a game of the unknown. Of Russia, tradition had

*THE WAR IN THE FAR EAST. By the Military Correspondent of "The Times." Illustrated. New York: E. P. Dutton & Co.

made much. It was supposed that our knowledge of Czarism was tolerably complete; but with the whole body of Occidental conceit and ignorance of Oriental Asia set rock-fast in the ideas of "white-manism," it was an article of faith that Japan *must* be defeated in spite of some initial successes. Nevertheless, those of the noble five thousand who between 1868 and 1900, in the early days of Japan's awakening, had served as schoolmasters, technicians, or instructors in any line of Japan's multifarious activities, had no fears. They did not "prophesy" very much; they did not "predict"; they simply told what they saw. They knew what Meckel and Douglas had taught Oyama and Togo. They knew, too, that it was not "yesterday" when the Japanese began to learn. They recalled that the Dutch at Deshima, from 1630 to 1868, had fertilized the Japanese intellect during all the time of her so-called seclusion, and that long before Perry had come to Japan there were awakened spirits and alert reformers. These from 1868 have controlled the palace and the mind of the god that dwells therein. The seeing ones knew also that however diligent or brilliant were the teachers, the pupils were even more so. They felt, moreover, that the Japanese realized that this was a fight for food, for growth, for life. They were persuaded also that the spirit of the Samurai and "the virtues of the Emperor" had, after thirty-five years of public-school training, been transfused into the common people. So, with the military system that was German in its thoroughness and Yamato in its spirit, the Japanese, after fifty years of historic propædæutic and ten years of special preparation, rushed with eagerness to the fray. No David ever went more assuredly to victory than the Japanese. Nevertheless, however much or in whomsoever or whatsoever they trusted, they kept their Shimose powder dry.

Now we have a critical estimate of the detailed operations of the war, written by the capable military correspondent of the London "Times." Let no one buy this book thinking that he is going to get a consecutive narrative, or a pictorial presentation of the various conflicts. No; this book is magnificent, but it is not a story. Let us look at it outwardly, and then appraise its inward contents. Take it for what some may think it to be, and it will yield disappointment and even wrath. Read it for what it purports to express and actually is, and it will be found to have hardly a peer in its class of literature, and probably will have no equal or successor for many years.

Through some 700 pages, with a few illustrations of the leading promoters of or actors in the great drama, and what is virtually a complete portfolio of maps and plans up to the Mukden operations, with a diary of the war, an order of battle of the Russian forces, with only a paragraph on the Japanese system, a conspectus of the fleets in February and in May of 1905, and a capital index, we have chiefly criticism, criticism, criticism. Day by day as the correspondent saw the situation, as represented by one railroad, two fleets, two armies, so many sabres, bayonets, and guns, with a knowledge of the power of both the Russian and the Japanese stomach to consume rations and of the ability of hosts of war-locusts to devastate the land, we have pictures in words and diagrams of what is more like a game of chess than a series of events and episodes.

Here is an array of mathematical units rather than of human beings. There is no blood on these pages; one hears no cry of the wounded, and looks into no ghastly battle-trenches. We find rather a cold-blooded and for the most part accurate account of collisions of opposing forces. He who wishes to learn the science of modern war must read this book. One word tells the story,—training. One word dominates the situation,—science. One word links initiative with consummation in the chain of success,—art. The Japanese have never let up for an instant during the past decade. They wrested the secrets of power from the West, a whole generation ago, and then with a faculty for adaptation amounting to genius they made the art, which comes from a mastered science and as expressed in training, tell at every point. Continuous victories, a hundred thousand prisoners against two thousand, the conquest of disease and wounds in the hospital even more than supremacy over the enemy in battle, and, grandest of all, self-conquest at the treaty council, all show the superiority of the Japanese.

It is needless to go into the details of this book. The author dwells on the outlook for either side when the war broke out, and outlines all the movements until his fiftieth chapter winds up the long dithyramb (we call it so, for all glory is ascribed to the Mikado) of continuous success with the appropriate "Nunc Dimittis." Just how the Russian camel could not get through the eye of the Siberian needle is the negative proposition herein fully explained. But lest the reader might think the "Times" critic has no descriptive power, let us quote from the author's view of the blue-water battle of mid-August;

"When at last the giants [the battleships] came out and gave battle, the other classes of warships resumed at once the very secondary place which they legitimately hold in fleet action. The Russian cruisers fled and scattered. . . . It was superior gunnery and rapid accurate fire that decided the day. Those three twelve-inch shells that struck the *Tsarevitch*, within a few minutes of each other, wrecked the Russian line of battle. The flag-ship was no longer under control, and, worse of all, the death of Admiral Vithöft deprived the line of guidance. The supremacy of the gun, and of the heaviest gun most of all, becomes overwhelmingly manifest."

No notice of this book would be just that leaves out high praise of the forty maps and battle plans by Mr. Percy Fisher. While critical knowledge of the country traversed and fought over will illuminate the masses of red and blue which seem to move over the brown spaces representing hills and the white representing plains, with the black threads standing for rivers, yet these diagrams are superb from the point of view of one who knows the difficulty of making a good battle-plan. The maps are all that could be desired. For its special purpose, this book is of unique value.

WILLIAM ELLIOT GRIFFIS.

THE OLD, UNTRoubLED PAGAN WORLD.*

Under the title "The Greek View of Life" Mr. G. Lowes Dickinson has put forth a sympathetic interpretation for which he deserves the thanks of all readers who believe in the desirability of an historical basis for the pursuit of the things that are more excellent. "The following pages are intended to serve as a general introduction to Greek literature and thought, for those primarily who do not know Greek" is the opening of a modest preface to a well-balanced and well-written book from the hands of a competent author. It is true that Mr. Dickinson is an avowed philhellene, who believes that Greek culture "is still, as it has been in the past, the most valuable element of a liberal education," and has been both acclaimed and derided as an apostle of the neo-Paganism about which we have heard so much of late. It is to him that Mr. Gilbert Chesterton devotes his essay on "Paganism"—perhaps the most meteoric flight of brilliant pertness in the "Heretics" volume,—speaking of him as "the most pregnant and provocative of recent writers on this and similar subjects," and arraigning him as the misleading advocate of a return to a misunderstood

Paganism. In the present work, however, Mr. Dickinson must appear to a fair critic not as a partisan but as a sane and able interpreter with a pardonable dash of enthusiasm.

The book has five chapters,—(I.) The Greek View of Religion, (II.) The Greek View of the State, (III.) The Greek View of the Individual, (IV.) The Greek View of Art, (V.) Conclusion. Each chapter has its divisions carefully planned and succinctly treated, and concludes with a useful summary. In this way the author touches most topics of importance. But one omission is immediately noticed and regretted: there is no adequate or consecutive presentation of the Greek love of knowledge. This formed the subject of the third, I think, of Dr. Butcher's recent Harvard lectures; and readers of THE DIAL will recall also Mr. Percy F. Bicknell's article on "The Greek Love of Detail" (Oct. 16, 1905). "The Greeks are ever children," said Herodotus,—anticipating Dr. Stanley Hall's declaration that the Greeks represent the "eternally adolescent," but wording it rather better,—and they went about with the open eyes of bright children questioning everything and everybody merely for the sake of knowing; and many of their questions are still on our lips. However, Mr. Dickinson doubtless felt the limitations of space, and on the whole has used his two hundred and thirty-three pages admirably.

The world to which the author invites our attention is the "old, untroubled, pagan world of beauty," and herein he manifests the same spirit with which he pleaded so winningly for the substance against the shadow in his remarkable "Letters of a Chinese Official," who, by the way, has many strange points of resemblance to an Athenian gentleman. In this world, if we may trust our interpreter, harmony was the truth of all existence; the claims of the State, of art, of religion, and of the individual with his human cravings, claims which clash and clang in such disheartening discord to-day, were more nearly harmonized in ancient Greece than in the history of any other land. That the harmony was incomplete even in that golden age our author is too intelligent to deny and too honest to dissemble. One finds now and then a Greek coin on which a glorious obverse is joined to an unsightly reverse, and Mr. Dickinson in displaying the latter exhibits an honesty that wins at once our respect and our confidence. In the sections, for instance, dealing with the Greek view of woman he does not blink the fact that the attitude of the Periclean or the Demosthenic age is strikingly suggestive of Japan in its less at-

* THE GREEK VIEW OF LIFE. By G. Lowes Dickinson, M.A. New York: McClure, Phillips & Co.

tractive phases. Again, in the paragraphs on the Greek view of the State his devotion to his land of charm does not prevent him from giving an adequate treatment of the faction and anarchy so rampant in Greek politics. Orange and Green in Ireland's most pugnacious days were doves of peace compared to Democrat and Aristocrat in many cities of Greece. What Athens represents to him is shown by this sentence: "All the beauty, all the grace, all the joy of Greece; all that chains the desire of mankind, with a yearning that is never stilled, to that one golden moment in the past, whose fair and balanced interplay of perfect flesh and soul no later gains of thought can compensate, centres about that bright and stately city of romance, the home of Pericles and all the arts, whence from generation to generation has streamed upon ages less illustrious an influence at once the sanest and the most inspired of all that have shaped the secular history of the world." And yet in the same section he tells us that "this democracy dissolved into an anarchy of individuals, drawn deeper and deeper, in pursuit of mean and egotistic ends, into political fraud and commercial chicanery." Honesty of presentation could go no further.

The sentence quoted above in laudation of Athens will serve as an illustration of the "pardonable dash of enthusiasm" in our author. Only once or twice does this enthusiasm draw near the borderland of extravagance; but even the warmest admirer of Greek plastic art will read the following passage slowly before yielding his approval: "Their mere household crockery, their common pots and pans, are cast in shapes so exquisitely graceful, and painted in designs so admirably drawn and composed, that any one of them has a higher artistic value than the whole contents of the Royal Academy; and the little clay figures they used as we do china ornaments put to shame the most ambitious efforts of modern sculpture. Who, for example, would not rather look at a Tanagra statuette than at the equestrian statue of the Duke of Wellington?" But after all, has not William Morris stood champion for the lesser crafts, for the beauty of the web, the cup, or the knife, telling us how all the arts hang together, and summoning us to follow the goddess to the kitchen as well as to the art gallery? That the Greeks "were artists through and through, quite apart from any theories they may have held," we are not allowed to forget at any point in the chapter on Art, in which the sections dealing with the Greek identification of the æsthetic and ethical points of

view and with music and the dance will be found particularly fruitful for the reader not thoroughly at home in Greek life and thought.

It is really difficult to take leave of our Cambridge essayist, and one would like to speak of many things,—of his style, for instance, now and then deepening to the genuine Tyrian hue, but never patchy; of his quiet literary appreciation; of his little touch of rather lovable pessimism as he dwells on his theme with the thought that "no perfection of life delivers from death"; of his realization that the Greek view of death and a future life breathes but little consolation. "The fear of age and death is the shadow of the love of life; and on no people has it fallen with more horror than on the Greeks. The tenderest of their songs of love close with a sob, and it is an autumn wind that rustles in their bowers of spring." These and many other topics insist on presenting themselves; but they must be left for the many readers that this excellent book deserves to find. "The Greek View of Life" ought to stimulate a real interest in a period that invariably fascinates our eyes if we will turn them but once to "the fairest and happiest halting-place in the secular march of men."

The material book presents a pleasing appearance, and is of convenient size. The printed page is legible, and there is comparative freedom from typographical slips, although on page 122 the substitution of *as* for *at* is very irritating, particularly in a third edition. In these days of "eye-mindedness" and the constant purveying thereto, Mr. Dickinson and his publishers are to be commended for resisting the temptation to improve his little work with illustrations.

F. B. R. HELLEMS.

BRIEFS ON NEW BOOKS.

It must seem strange to the general reader to find volumes on Australia and the Philippine Islands included in the "Asiatic Neighbors" series (Putnam), even though the native stock of the Philippines is Malayan, the typical brown man of the Asiatic seas and their confines. Australia has been an English colony since 1788, and the Philippines were Spanish colonial possessions for more than three centuries before becoming subject to American influence. Both have been more closely related to Europe than to Asia, though nearer to Asiatic than to European coasts. However, one ought not to be captious about the series in which such admirable books as the present ones are included. In "Australian Life in Town and Country," Mr. E. C. Buley, an Australian by

birth as well as by other ties, exhibits Australia as a continent, not only in the extent of its territory (three million square miles), but in comprising a number of states, with a goodly amount of mutual jealousy, though united under a Federal Constitution; having several important cities, though its entire population is little more than half that of the city of London; maintaining relations with England somewhat removed from the conventional love for "the dear old Mother Country"; and having some aspirations after national life, fostered by the "Australian Natives' Association." He does not recognize Botany Bay or the penal settlement as having influenced the life and development of the continent. A convict settlement was no part of the plan of the early advocates of colonization in Australia, though the 26th of January, the date when Captain Phillip landed, in 1788, at Port Jackson with the first load of convicts, is now annually observed by Australians as "Anniversary Day." The real development of Australia began with Captain John MacArthur, who, with sure instinct in agricultural and pastoral matters, seems to have grasped the possibilities of the Australian continent immediately upon his arrival. The pastoral industry which he introduced led to exploration and the development of various branches of agriculture. Gold was discovered in 1851; but the greatest factor in the development of the resources of the country was the experiment in the ocean carriage of perishable produce, by which in one year Australia sold one hundred millions worth of produce in excess of her purchases. The book deals most entertainingly with Australian life, and is well illustrated.—Mr. James A. Le Roy's "Philippine Life in Town and Country" differs in style from the other volumes of the series, and has many advantages over the vast number of books upon the Philippines which have appeared in the English language since 1898. It was found impossible for the author to divide the life of the Philippines, as he has seen it, into urban and rural. Mr. Le Roy is qualified to write of the Philippines, both by a previous experience with the Spanish Americans, and by virtue of his connection with the United States Philippine Commission during the establishment of civil government in the islands. Yet he writes with no intention of maintaining any particular theory, or of supporting any policy with regard to the "Philippine question" which enters so largely into the politics of our country today. In his pictures of the life of the "Filipinos" (whom he defines as the Christianized inhabitants of the islands as distinct from the Moros or Mohammedan Malays of the southern regions), he quotes largely from the novels of José Rizal, a native litterateur and political martyr. Some entirely new photographs of scenes in the islands illustrate the volume.

Records of a naturalist in the Shetlands.

The goodly size of Mr. Edmund Selous's volume called "The Bird Watcher in the Shetlands" (Dutton) is a temptation to the uninitiated to ask what there is in that barren region to write so much about. But

whoever gives himself the pleasure of letting Mr. Selous tell him will straightway be ashamed of his skepticism. In the first place the author is convincingly in love with his subject—even with those "desolate and wind-swept isles" where November comes in August, and the sea never sleeps. "Would God my home were here," he exclaims, "that I might make a life-long and continuous study of the wild sea-bird life about me!"—and he adds, "Oh, is there anything in life more piquant (if you care about it) than to lie on the summit of a beetling cliff, and watch the breeding sea-fowl on the ledges below!" Contagious as this enthusiasm is, however, it is the excellence of his watching that gives the greatest value to his book. Mr. Selous believes with Darwin that "every creature is ready to alter his habits, as the opportunity arises, and the greater number of them are, in some way or another, always in process of doing so." Consequently his observations, always patient, loving, and interesting, often have a further point in recording variations from accepted formulae. Many of these discoveries seem insignificant; others, it is more than likely, may lead the way to important results. In any event, the definiteness of the records is delightful. The coloring of the Arctic skua, fifteen variations of which are carefully distinguished; the cuddling of the guillemot chick under its mother's wing; the flight of the fulmar petrel which "suggests a soul," while other birds are only bodies; the sporting of a young seal with a spar of wood (for the sub-title of the book promises "some notes on seals"); and the manners of "Falstaff," the big seal who "expatiates" luxuriously upon his rock "with such great yawns, such stretchings, heavings, and throwings back of the head, with supple curvings of the neck!"—all these and more are vivid enough to the reader to become an appreciable part of life. The fine scorn of civilization on which they are embossed adds further zest to them. "To me," Mr. Selous says, "a live snake is much more interesting than a live man or woman." He clings to this preference good-naturedly, amusingly, until he speaks of the cruelty of men to animals; then his scorn bites and stings. "They conquer, these Philistines, and the finer-touched spirit lies bleeding and suffering beneath them.—I say that the 'pale Galilean' has not conquered here, but that Thor has, though often in his rival's name." The only real fault of the book—unless account is taken of some obvious inaccuracies of style—lies in the illustrations, which are taken from drawings altogether too much "made up," instead of from photographs, as any American is bound to think they should have been.

A famous Bishop and his work.

The task of collating and editing the abundant materials existing for an adequate history of Trinity Parish in the city of New York, undertaken by the Rev. Morgan Dix, S.T.D., D.C.L., ninth rector of said parish, bore its first fruit in 1898, in a large and handsome volume setting forth the history of the parish from 1686 to the close of the rectorship of Dr. Inglis in

1783. That volume was somewhat fully reviewed in these columns at the time of its publication, as the history of Trinity Church during the period covered was to a large extent the history of New York City and province, and of far wider than merely parochial interest. After an interval of three years, a second volume appeared, bringing the history down to the close of Dr. Moore's rectorship in 1816. This volume also received due notice in these columns. It was then supposed that a third volume would suffice to cover the rectorial terms of Dr. Hobart and Dr. Berrian, the seventh and eighth rectors, and to conclude the labors of Dr. Dix as editor. The third volume which now appears (Putnam) but partially fulfils the expectation of the completion of the history, principally because of the discovery of a large mass of letters containing so much of interest and of importance in the history of Trinity Parish as to demand considerable attention. This volume is therefore devoted to the rectorship of Dr. Hobart to the year 1830; and a fourth volume will be required to treat of the rectorate of Dr. Berrian. John Henry Hobart was a man of great prominence in his day. He was a native of Philadelphia, in which city he began his ministry. He was but a short time settled over churches in New Brunswick, New Jersey, and Hempstead, Long Island, before he was elected an assistant rector in Trinity Church, New York, in 1800. He became Secretary of the Diocese of New York, and was some time Secretary of the House of Deputies of the General Convention. When consecrated Assistant Bishop of New York in 1811, there were but six bishops of the Episcopal Church in America. In 1816, by the death of Bishop Moore, he became Bishop of the Diocese, and the same year was elected rector of Trinity Church. His relations to Trinity Church by no means restricted the sphere of his influence. He was temporarily in charge of the Dioceses of Connecticut and New Jersey, and had the general oversight of the church in the Western Reserve. He was influential in the establishment of the General Theological Seminary of Geneva (now Hobart) College, and of the Church press in this country. He carried the gospel to the Oneida Indians, and awakened the Church to the needs of missionary efforts in what was then considered the far West. He was a man of strong convictions, and the phrases "the Gospel in the Church" and "Evangelical Truth and Apostolic Order" are associated with his name. He was somewhat of a controversialist, and one of his opponents in a once famous controversy was so impressed with his ability that he declared, "Were I compelled to entrust the safety of my country to any one man, that man should be John Henry Hobart." The editor of the history of Trinity Parish has wisely embraced the opportunity afforded by the connection of such a man with that important parish, to publish a careful selection from the more than three thousand letters known as the "Hobart Correspondence." So far from this giving to the present volume the character of a personal memoir of the famous Bishop,

it is a valuable contribution to the history of the Diocese of New York, of the Protestant Episcopal Church, and of the times in which Hobart lived; and it gives to the third volume of this series an interest like that of the first and second volumes, far wider than the limits of a parish, albeit the largest and most influential parish in the land.

Umbria and its foremost figure, Saint Francis. The past year has produced a remarkable number of books about the small but fascinating region of Italy known as Umbria, and about Umbria's foremost figure, St. Francis. Two late additions to the list are Miss Emma G. Salter's "Franciscan Legends in Italian Art" (Dutton), and Mr. Edward Hutton's "The Cities of Umbria" (Dutton). The distinguishing feature of the former work is its very complete classified lists of everything in art connected with the life of St. Francis, even those pictures and statues which, though not great as works of art, are yet extremely interesting to Franciscan students. Pictures of the saint began to be made as early as the thirteenth century, and are usually to be found in rather out-of-the-way places, such as Greccio, Subiaco, Pescia, etc. Not the least valuable portions of Miss Salter's book are the few pages of "Practical Hints" for the traveller, showing him how to reach these places. An opportunity is often missed by the traveller, even when close at hand, because of the lack of just such practical knowledge as this. Tradition says that the Greccio picture was painted from life for a friend; but whether it was or not, the type of face of St. Francis, his dress and symbols, make him one of the most easily recognizable figures in Italian art. As frontispiece to this volume, the author has selected Raphael's representation from the left-hand corner of his famous Madonna di Foligno in the Vatican Gallery at Rome.—Mr. Hutton divides his book into three parts: "Impressions of the Cities of Umbria," "The Umbrian School of Painting," and "Umbria Mystica." How thoroughly the author is under the spell that affects all who dwell long enough in Umbria, may be judged from such a passage as this, from the chapter on Spoleto: "I came to her in an evil mood, hating my fellow-men and especially the tourist; I left her after a long time, refreshed and rested, at peace with all men, having understood her beauty and her joy. . . . Climb up to the great Roman aqueduct that spans the profound ravine which isolates Spoleto on her round hill, and at evening look across the valleys to the hills and the mountains; that luminous softness, a delicacy so magical that you had thought only the genius of Raphael or Perugino could imagine and express it, is just reality." In the division devoted to Umbrian painting, the author has well characterized its profound and delightful sentiment as distinguished from the intellectual travail of the Florentines or the magnificent acceptance of life of the Venetians. In "Umbria Mystica," St. Francis is of course the chief figure, though Joachim di Fiore, St. Clare, Brother Bernard, and Brother Elias are

treated also. Sabatier's monumental work on St. Francis is criticized as showing limitations due to the fact that this biographer is a Frenchman and not a Catholic. Of the thirty-two illustrations in this volume, twenty are in color, and are of great beauty. Taking both matter and manner into consideration, Mr. Hutton's book is perhaps the most exhaustive and attractive of the long list of Umbrian books of the past year.

The civic awakening in America.

Refreshingly interesting is Professor Charles Zueblin's little volume entitled "A Decade of Civic Development" (University of Chicago Press), consisting of nine essays reprinted from "The Chautauquan," and in a way a supplement to the author's "American Municipal Progress" published some years ago. In content the book is a record of civic development and progress in the United States during the past ten years, with suggestions for many new lines of improvement. The spirit of optimism pervades the entire work, and certainly the facts which Professor Zueblin marshals abundantly prove his thesis that American cities are rapidly becoming more attractive and fit for the homes of the millions. The agencies which are contributing to the civic transformation are social settlements, university extension schemes, free lecture courses, municipal art societies, recreation schools, movements for the establishment of parks, playgrounds, and free libraries, and various municipal and private organizations. We are now entering upon a period of "civic awakening," he says; a new "civic spirit" is spreading as never before, and a new conception of public responsibility is taking possession of the minds of the people who dwell in cities. The duty of training the citizen for life in a democracy is also coming to be more generally appreciated, and as a result many semi-educational movements are now contributing to the development of higher civic ideals. With increasing prosperity have come leisure and culture, and these in turn have conduced to social and municipal reform. Less attention is being given to political methods and machinery, and more to municipal improvements. The housing of the people, the adornment and beautification of the streets with monuments and fountains, the creation of architectural unity, and the laying out of new parks are some of the problems to which the "new spirit" has given rise. Professor Zueblin's account of the "remaking" of Chicago, Harrisburg, Boston, New York, and Washington is a record of municipal progress which no one can read without a sense of civic pride and a feeling of hope for the future. Deplorable as is the condition of many cities, says the author, the record of progress in the decade is a proud one, and compels the belief that the cities will be redeemed.

The country house and how to build it.

"It is said that a man must needs build three houses before he will have one to suit him," remarks Mr. Charles Edward Hooper in the preface to his volume about "The Country House" (Doubleday, Page &

Co.). The book is an attempt to save the would-be builder from such expensive and annoying preliminaries by giving him a clear idea both of the difficulties he should avoid and the beauties he may attain to. Mr. Hooper begins by giving special advice about the choice of a site. General considerations governing the selection of the plan are next discussed, and there is a detailed account of the proper way of putting up a house under varying conditions, and of finishing it outside and in. Next Mr. Hooper turns his attention to details, such as doors, windows, and fire-places. He has something to say about each room in the house, making endless suggestions for variety of treatment. Next he attacks the problems of heating, lighting, ventilation, and plumbing. A chapter on "Water-Supply and Drainage" discusses these important matters from a practical point of view, and also considers various artistic disguises for wells and wind-mills. Out-buildings, gate-ways, and the garden with its accessories are all duly considered. There are specimen contracts for the enlightenment of the inexperienced builder, and any details not previously disposed of are brought together in a final chapter entitled "Hints." Prices and architects' names are attached to most of the illustrations, thus adding to their practical value. Esthetically, the illustrations are of course a decided feature. There are a great many of them, and the photographer, Mr. E. E. Loderholtz, has shown skill in treating his subjects in such a way that the points of the text are always made clear without sacrificing the beauty of the pictures. To people who are not looking forward to building a country home, Mr. Hooper's book will be interesting as showing what has been done in that direction in America; in the end it will probably inspire them with a great desire to carry out some of Mr. Hooper's suggestions. Intending builders cannot fail to profit by reading the book, — except in one respect: it offers so many enticing hints for elaborating and beautifying the house and grounds in unusual ways that, though the house when built may exactly suit its owner, it will probably cost him a good deal more than it would before he realized the full possibilities of "The Country House."

Observations of an English husband's American wife.

The bright talk of a witty and observant woman, gifted with a sense of humor, is always worth listening to; and even when it is addressed to the general public through the medium of print, it need lose little or none of its fine quality. Mrs. John Lane's "The Champagne Standard" (John Lane Co.) treats lightly and briskly of her domestic and society experiences upon removing, as she and her husband recently did, from New York to London. The servant problem, domestic architecture, the fight with London smoke and smut, the hide-bound conservatism of our English cousins, and various other topics suggested by her new surroundings, are handled in an entertaining and often amusing manner. The reader may perhaps wonder, on reading Mrs. Lane's

Iliad of domestic woes, why this energetic New England woman (she appears to be Boston-bred) submitted to such martyrdom at the hands of her bond-women. With a family of two only, why not assert one's American independence, dismiss the retinue of supercilious and at the same time sycophantic serving-folk, and enjoy the dignity and freedom of one's God-given self-sufficiency — even at the risk of British stares and frowns? The chain that fetters the slave at one end is bound to the master at the other. Only those worries fret us for which we have an affinity. Nothing but our own can come to us. Mrs. Lane is worthy of better things than kitchen squabbles, as her pen has already proved. Of things one might criticize, if critically inclined, are Mrs. Lane's assertion that "the days have passed in America for the making of sudden and great fortunes," her calling the whale a fish, and speaking of "a protoplasm" as if it were a form of animal or vegetable life, her occasional use (despite her Boston training) of will for shall and of would for should, and her indulgence in such looseness of sentence-structure as this, — "It is, therefore, rather startling, as a blushing stranger, to see the loving couples that emerge out of the leafy paths of Kensington Garden. . . ." On the other hand, we must commend her freedom from Anglo-mania, and her censure of such follies of English conservatism as the insistence that no woman, however old, shall be considered fully dressed unless she be entirely undressed as to neck and shoulders. With the passing of good Queen Victoria, let this particular item of court usage, so dear to her otherwise compassionate heart, pass also, and let the shivering shoulders be clothed.

"Even the gods must go."

When the great Italian scholar, Professor Ettore Pais, published his Roman History, about seven years ago, the world of classical scholarship experienced a profound and somewhat unpleasant sensation. The *Storia di Roma* is primarily a criticism of the earlier sources; and after the author has thoroughly sifted them, practically nothing remains. Everything handed down from the regal period, with most of what is credited to the first century of the republic, is swept into the rubbish-heap of historic myth and legend. It is readily seen that a work of such a destructive character would encounter hostile criticism on every side. But the unsympathetic attitude of conservative scholars seems merely to have spurred the author on to a more detailed investigation of his subject; and he now gives us what seems to be a reply to his critics, in a volume of about three hundred pages bearing the title, "Ancient Legends of Roman History" (Dodd, Mead & Co.). The volume is mainly a collection of essays, "special and minute demonstrations of subjects already succinctly treated" in the author's earlier work. As a rule, each chapter is devoted to the examination of some well-known tale, such as the story of Tarpeia or the legend of the Horatii. From a close and untiring study of the most diverse sources, — myths, ancient

cults, archaeological remains, etymological data, classical authors, and Roman topography, — Professor Pais has brought together a mass of materials of a most bewildering character, which he builds into an argument that seems almost irrefutable. It will be found, however, that in many instances he claims more weight for his evidence than his critics are likely to allow. Throughout the work, he maintains his earlier negative position; but he also tries to give his studies a positive value by attempting to explain how the myths originated, tracing a number of them back to Italian worship. "Lucretia and Virginia, in origin two goddesses, became mere mortals; Vulcan was changed into the lame and one-eyed Horatius Cocles; . . . the god Minucius was transformed into a tribune of the people." Such conclusions are not likely to be accepted without dispute, although most who read them will agree that every chapter is the work of a master. The English version is by the author's countryman, Mario E. Cosenza. While in the main satisfactory, it frequently lacks in point of clearness, the involved parenthetical structure of the sentences making it difficult at times to follow the author's argument.

A book of imaginary portraits.

Mr. Arthur Symons's prose work is always strikingly individual. Indeed so little kinship has it with current modes that it is perhaps best described in critical slang as "precious." His latest volume is called "Spiritual Adventures" (Dutton), and is dedicated, not unfittingly, to Mr. Thomas Hardy. In order to enjoy it, one must have a strong taste for analysis, for intricate psychological problems, for self-revelation so searching as to be decidedly foreign to the Anglo-Saxon temper. The first sketch in the book, "A Prelude to Life," is written in autobiographic form, and details the experiences — whether real or imaginary only Mr. Symons can tell — of the author's childhood. Its uniqueness consists in its bald frankness, its utter freedom from reserve, its absolute lack of glamour. There is no rose-color in the recollection. He remembers that he was indifferent to his father. "He never interested me," he says coldly. His mother seems to have been his one friend, for he either despised or disliked his teachers and school-mates, and hated the "commonplace, middle-class people" among whom his family lived. He loved music passionately, and books; but he discovered Humanity only after reading "Lavengro," which sent him gypsying. Eventually he went to London and found there the strong sense of life that he had sought in vain before. He admits to being a vain, selfish, and idle child, and then he snaps the "Prelude" off short without giving the least hint of how the queer boy grew up to manhood. The next sketch lays bare the inner consciousness of a Jewish garment-worker who becomes a great actress. Others trace the spiritual experiences of a mad musician, of a realistic painter who found it necessary to live the sordid life of his models, of a minister beset by doubts of the gospel he taught, and of half a dozen

others. Most of the "experiences" are tragic; all are thoroughly subjective and tantalizingly incomplete. Indeed one wonders whether it is by intention or chance that Mr. Symons always keeps back the salient point of the story. His skill in analysis must be admitted, and his command of telling epithet and of a certain poetic, though wholly undramatic, charm. But his very cleverness and facility make it more to be regretted that he has wasted his time in portraiture, brilliant but without significance, of subjects that are hardly worthy of such distinction.

An unrecognized English queen.

The latest, and let us hope the last, exploitation of the royal marriage of Mrs. Fitzherbert is a volume by the late W. H. Wilkins entitled "Mrs. Fitzherbert and George IV." (Longmans, Green, & Co.). The author has been an accomplished defender of unhappy queens, Mrs. Fitzherbert being the fourth whose career he has chronicled. His undertaking has had the full cooperation of Mrs. Fitzherbert's family, who have freely loaned portraits, letters, and other documents to the end that the biography might be complete. The publishers have done their part by producing a handsomely bound, well printed, and lavishly illustrated volume. In addition to his able manipulation of materials and lively style of narration, Mr. Wilkins was fortunate enough to secure a privilege stubbornly withheld from previous chroniclers; he was given the King's gracious permission to see and to quote from the famous Fitzherbert papers. These, it will be recalled, Mrs. Fitzherbert placed at Coutts's Bank in 1833, with the specific purpose of vindicating her character, exactly when or how she did not determine. From them the fact of her marriage with George, Prince of Wales, is proved beyond a doubt, and the famous controversy is happily settled, — not, however, at all to Prince George's credit. The marriage is naturally the pivotal point of the book. Very little space is devoted to the previous life of Mrs. Fitzherbert, and afterwards the varying status of the marriage and of the Prince's devotion to her was of course the chief consideration, both to the lady herself and to the gossiping public. Mr. Wilkins has nothing but praise for Mrs. Fitzherbert, who is represented as acting throughout her intercourse with the Prince in a manner uniformly to her credit. George's life and character are touched upon only in the aspects in which they affected Mrs. Fitzherbert.

A textbook on sociology.

"The Elements of Sociology" (Macmillan), by Professor Frank W. Blackmar, is not a book calculated to convince doubters that there is a well-defined science of society. The author maintains that sociology has a field and purpose distinct from those of the special social sciences, but of this his book is not convincing evidence; the chapters on the production and consumption of wealth and on exchange seem to belong for the most part in a treatise on economics, while that on the theory and functions of the state might

have been taken out of a work on political science. The parts of the book which deal with socialization, social control, and social ideals are not subject to the same criticism, yet they are not altogether satisfying; probably the space devoted to these subjects is insufficient for the successful exposition of a philosophy of society. The chapters on social pathology bring the science down to earth, and constitute probably the most valuable part of the book; there is a reference to "the criminal germ" which looks at first sight like an extreme application of the biological analogy; but this is probably only one of numerous expressions which would have been improved upon in a careful revision. There are two suggestive chapters on the field and method of social investigation; and, finally, an historical sketch of social philosophy and sociology which will be found a convenient introduction to the literature of the subject.

BRIEFER MENTION.

We have previously noted the appearance of the first three volumes in the "Journals of the Continental Congress," as edited by Mr. Worthington Chauncey Ford for the Library of Congress. The fourth volume of this important work has now appeared after a long delay, easily to be accounted for by the size of the volume, which contains over four hundred pages. It takes us into the epochal year of 1776, and covers only five months of the year at that, so many and serious were the activities of the Congress during the period between the Canadian expedition and the first steps toward the Declaration.

The many who had not the privilege of viewing the annual Royal Academy exhibition of last summer may console themselves very comfortably with the volume of "Royal Academy Pictures, 1905," recently published by Messrs. Cassell & Co., which sets before us for the eighteenth consecutive time an adequate record of the national achievement in British art for the year. The quality of the reproductions, both half-tone and photogravure, is no less excellent in this than in previous volumes of the work. More than two hundred paintings and sculptures are reproduced, and there is a brief introductory note by Mr. M. H. Spielmann.

A new volume in the "Drawings of the Great Masters" series reproduces about fifty of the drawings of Adolph von Menzel. The illustrations are introduced by a brief appreciation from the pen of Professor H. W. Singer, who gives a vivid and sympathetic picture of Menzel's bitter struggle for recognition, and an account of his most important lithographs, wood-cuts, and paintings, and of the great mass of his drawings, some five thousand of which were recently exhibited at Berlin. Only one of the fifty representative sketches in the present volume has ever been reproduced before. There is a wide variety in subject, style, and finish, but all are interesting. — In similar form, though in this case appearing in "The Master Etchers" series, is a volume devoted to the etchings of Charles Méryon. There are forty-eight excellent reproductions of the master's work, an account of his unhappy career from the pen of Mr. Hugh Stokes, and a useful annotated list of his output. The form of these volumes, which are imported by Messrs. Scribner's Sons, is in every way worthy.

NOTES.

A "School History of the United States," by Mr. Henry William Elson, is published by the Macmillan Co. Mr. Elson's previous success in the popularization of our history bespeaks favorable consideration for this excellent text-book.

Mr. Schuyler Staunton, author of "The Fate of a Crown," will issue early next month through the Reilly & Britton Co. a new novel entitled "Daughters of Destiny." Eight drawings in color, three of them the work of Mr. Thomas Mitchell Pierce, will illustrate the book.

We are glad to note that a collection of Mr. Thomas Bailey Aldrich's "Songs and Sonnets" will be issued this Spring as a Riverside Press Edition, in similar form to "The Love Poems of John Donne" and Sidney's "Certain Sonnets." For this edition Mr. Aldrich has made a wholly new selection and arrangement of his poetry.

The volume of "Reminiscences of My Childhood and Youth," by the great Danish critic George Brandes, is an interesting Spring announcement of Messrs. Fox, Duffield & Co. Simultaneously with its appearance in this country, the book will be issued in London by Mr. William Heinemann and in the original Danish at Copenhagen.

"Great Pedagogical Essays," edited by Professor F. V. N. Painter, is published by the American Book Co. The contents include extracts from twenty-four authors, from Plato to Herbert Spencer, besides a small amount of anonymous matter. There are biographical sketches and a very few footnotes, but the volume is practically one of texts alone.

The old-fashioned method of silhouette illustration is pleasantly revived in a booklet entitled "Great-Grandma's Looking-Glass," recently issued by Mr. Robert Grier Cooke. The text consists of a poem by Miss Blanche Nevin, a verse or two of which appears on each page. The full-page illustrations are the work of Annis Dunbar Jenkins, who has achieved charming results.

In the series of bibliographies of American authors which Messrs. Houghton, Mifflin & Co. inaugurated last year with Miss Nina E. Browne's "Bibliography of Nathaniel Hawthorne," there will appear this Spring a "Bibliography of James Russell Lowell" compiled by Mr. George Willis Cooke, and a "Bibliography of the Writings of Henry James" compiled by Mr. Le Roy Phillips. Both volumes will be issued in limited editions.

Mr. A. C. Benson has written a volume on Walter Pater for the "English Men of Letters" series, and the book may be expected in the course of a month or two. We note that Mr. Benson has acknowledged the authorship of "The Upton Letters," published anonymously last Fall; and that he is soon to bring out, through Messrs. Putnam, a series of papers which have been appearing in "The Cornhill Magazine" under the title "From a College Window."

"The Liquor Problem: A Summary of Investigations conducted by the Committee of Fifty, 1893-1903" is a small book issued by Messrs. Houghton, Mifflin & Co. It contains chapters on the physiological, legislative, economic, and ethical aspects of the liquor question, and one on substitutes for the saloon. It is very condensed and statistical, being a summary of four large works prepared and published under the auspices of the committee; and while it will undoubtedly prove useful, it should not take the place of the larger books as a source of information.

"The Journeys of La Salle and his Companions," edited by Professor Isaac Joslin Cox, form two new volumes in the "Trail Makers" series of Messrs. A. S. Barnes & Co. The work includes translations of the memoirs of Tonty, Membre, Hennepin, Douay, Le Clercq, Joutel, and Jean Cavalier, besides other minor pieces, and an introduction.

The late George Birkbeck Hill's editorial labors in connection with the writings of Samuel Johnson are now (presumably) crowned by the publication of a stately three-volume edition of the "Lives of the Poets." Mr. Harold Spencer Scott, a nephew of Dr. Hill, has prepared this edition for the press, printing text and notes practically as they were left by the editor. He also contributes a memoir and bibliography of his uncle. These volumes are published by Mr. Henry Frowde at the Oxford Clarendon Press.

Mr. Charles Dexter Allen, author of "American Book Plates," is rapidly bringing to completion a supplemental list of plates not mentioned in that book. In the twelve years since the publication of the original work, many early American book plates have come to light, and it is the writer's aim to make this final book very complete and accurate. To this end he will gladly receive the assistance of all who have information of such plates, or of the early engravers. Mr. Allen's address is Dyker Heights, Brooklyn, N. Y.

Professor J. Churton Collins has edited for the Oxford University Press Matthew Arnold's "Merope," to which is appended the Electra of Sophocles in a translation by Mr. R. Whitelaw. In this volume, which will be ready immediately, an attempt is made to introduce and to bring home to modern readers who are not Greek scholars Attic tragedy in its most perfect form. If the book is favorably received it is intended to follow it with a series of small volumes, each containing some leading Greek tragedy in an acknowledged masterpiece of translation, edited in the same manner.

The centenary of Mrs. Browning's birth will be celebrated this month by the publication in England of a memoir of her by Mr. Percy Lubbock, with a portrait by Mrs. Bridell Fox. On the same occasion will appear the correspondence of Browning with two friends of his youth, Alfred Domett and Arnould, afterwards Sir Joseph Arnould, Chief Justice of Bombay. These letters will appear under the editorship of Mr. F. G. Kenyon, with portraits of the three friends.

It has just been announced that Messrs. Fox, Duffield & Co., one of the most energetic of the younger New York publishing houses, have taken over the good-will, assets, plates, sheets, etc., of the firm of Herbert S. Stone & Co. of Chicago. The list thus acquired is an unusually strong one, its most important item being the fine definitive edition of Poe, edited by Professor Woodberry and Mr. Stedman. Among the writers of established reputation represented in the list are Henry James, George Bernard Shaw, George Moore, H. G. Wells, William Sharp, Robert Hichens, Harold Frederic, Norman Hapgood, Egerton Castle, Robert Herrick, and many others. The important "Green Tree Library" of plays by contemporary dramatists includes some of the best work of Maeterlinck, Ibsen, and Sudermann. Among popular novelists of the day whose books Messrs. Stone & Co. were the first to bring out may be mentioned George Barr McCutcheon, George Ade, and H. K. Vile. "The House Beautiful," edited by Mr. Herbert S. Stone, is not included in the transfer, and will appear as heretofore from Chicago.

ANNOUNCEMENTS OF SPRING BOOKS.

Herewith is presented THE DIAL's annual list of books announced for Spring publication, containing this year some eight hundred and fifty titles. All the books here given are presumably new books—new editions not being included unless having new form or matter. The list is compiled from authentic data especially secured for this purpose, and presents a trustworthy survey of the Spring books of 1906.

BIOGRAPHY AND REMINISCENCES.

- Joseph Jefferson, reminiscences of a friend, by Francis Wilson, illus., \$2. net.—The Early Life of Leo Tolstoy, autobiographical memoirs, by P. Birukoff, illus.—Literary Lives series, new vol.: Sir Walter Scott, by Andrew Lang, illus., \$1. net.—Paul Jones, founder of the American Navy, by Augustus C. Buell, new edition, with supplementary chapter by General Horace Porter, 2 vols., illus., \$2. net.—Mary, Queen of Scots, by T. F. Henderson, 2 vols., illus., \$5. net. (Charles Scribner's Sons.)
- Dixie after the War, by Myrta Lockett Avery, illus., \$2.75 net.—Letters and Recollections of George Washington, being his correspondence with Tobias Lear and others, together with a diary of Washington's last days kept by Mr. Lear, with portraits, \$2.50 net.—Recollections of Thirteen Presidents, by John S. Wise, illus., \$2.50 net. (Doubleday, Page & Co.)
- Life of John Wesley, by C. T. Winchester, with portraits.—Memoir of Archbishop Temple, by seven friends, edited by E. G. Sandford, 2 vols., illus.—English Men of Letters series, new vol.: Mrs. Gaskell, by Clement Shorter, Charles Kingsley, by G. K. Chesterton, Shakespeare, by Walter Raleigh, each 75 cts. net. (Macmillan Co.)
- Reminiscences of My Childhood and Youth, by George Brandes, trans. by G. M. Fox-Davies, \$2.50 net. (Fox, Duffield & Co.)
- With Walt Whitman in Camden, a diary record of conversations, with many important letters and manuscripts, by Horace Traubel, with portraits, \$2. net.—Josiah Warren, by William Bailie, with portrait, \$1. net.—The Beacon Biographies, new vol.: John Fiske, by Thomas Sergeant Perry, with portrait, 75 cts. net. (Small, Maynard & Co.)
- The True Andrew Jackson, by Cyrus Townsend Brady, illus., \$2. net.—French Men of Letters series, edited by Alexander Jessup, Vol. II., Honoré de Balzac, by Ferdinand Brunetiere, with portrait, \$1.50 net.—Memoirs of Charles Cramp, by Augustus C. Buell, \$1.50 net.—Heroes of Discovery in America, by Charles Morris, illus., \$1.55 net. (J. B. Lippincott Co.)
- Jacques Cartier, Sieur De Lamoignon, his voyage to the St. Lawrence, with bibliography, memoir, and annotations by James Phinney Baxter, A.M., limited edition, \$10. net.—Modern English Writers series, new vol.: George Eliot, by A. T. Quiller-Couch, \$1. net. (Dodd, Mead & Co.)
- Reminiscences of Bishops and Archbishops, by Henry Codman Potter.—The Life of Goethe, by Albert Bielschowsky, authorized translation from the German, by William A. Cooper, Vol. II., From the Italian Journey to the Wars of Liberation, 1788-1815, illus., \$3.50 net.—Russell Wheeler Davenport, with photographic portrait. (G. P. Putnam's Sons.)
- Lincoln, Master of Men, by Alonzo Rothschild, illus., \$2. net.—Memories of a Great Schoolmaster, by James P. Conover, illus. (Houghton, Mifflin & Co.)
- With John Bull and Jonathan, by John Morgan Richards, illus., \$4. net. (D. Appleton & Co.)
- In the Sixties and Seventies, Impressions of literary people and others, by Laura Hain Friswell, \$2.50 net. (Herbert B. Turner & Co.)
- A Great Archbishop of Dublin, William King, D.D., 1650-1725, autobiography, family correspondence, etc., edited by Sir Charles S. King, Bart., with portraits. (Longmans, Green, & Co.)
- A Patriot's Mistake, personal recollections of Charles Stewart Farnell and the Farnell family, by Emily Monroe Dickinson, \$2.50 net.—Living Masters of Music series, new vol.: Edvard Grieg, by Henry T. Finck, illus., \$1. net. (John Lane Co.)
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